

SINGING MILTON'S PRAISES

ON THE 300TH ANNIVERSARY OF THE POET'S BIRTH.

A Churchful Out to Hear Laudatory Addresses, a Sermon and Milton's Verses With and Without Music—The English Ambassador Sends a Letter.

Those people whose literary faith was so weak that after having read "Paradise Lost" they did not care whether or not there ever was a "Paradise Regained" did not go to the Church of the Ascension yesterday afternoon to do honor to the Puritan Poet on the 300th anniversary of his birth, but a whole churchful of people did attend the commemorative services. After the singing of Milton's metrical version of the "Eighty-first Psalm" Bishop Greer read the collects, and the first address was delivered by Hamilton Wright Mabie. In the course of it Mr. Mabie said of Milton:

The man stands next to Shakespeare among the makers of English literature. It has been his fortune to be identified with two of the principal text books in the language—the Bible and "Pilgrim's Progress." He survives his age and the Puritan view of life through the centuries, but in the eyes of the world he is a living beauty and a living power. He was a high priest of the heavenly mysteries.

All the women in the audience, in the shadow of the grave college presidents, editors and art critics, kept their eyes fixed on Mr. Mabie in the pulpit. He continued:

His voice was more than once the voice of England, but he lives and will remain a poet. The note of his life and his work is greatness. He could not have been a present man to live with, but there was about him that majesty which after his death men translated into his true proportions. If he were living to-day with what splendor he would invest the modern movements and open our eyes to the majesty of the soul which he walks alone, erect and undimmed!

After "Come and join us as you go," from "L'Allegro," by Handel, President Nicholas Murray Butler of Columbia said of Milton:

He caught the reflections, the insights of the time, and set them free in noble verse forever. He spoke as if other tongues could do for the thought and the originality of his day. He commanded not alone the living languages which had a literature but Greek as well. His mind, his soul, his spirit, were attuned to serious things.

After music to "Comus" (Henry Lawes) Richard Watson Gilder attuned himself to serious things and talked of Milton's "thunderous fountains." Milton's art and character, he said, would suffer no diminution in the minds of men through the ages.

Ren Greet read some of the poet's verses, and Henry E. Howland read a letter from Ambassador Bryce expressing regret that another engagement prevented him from being present and thanking the organizers of the memorial services for inviting him to attend. Mr. Bryce spoke of Milton as having best expressed the ideas of the English Puritans of the seventeenth century, which had such a profound effect.

The Rev. Percy Grant preached the sermon. He said that Milton was the modern preacher's poet, tracing some relation between religion and art, with the conscience of Isaiah and the eyes and ears of Sophocles.

The thirtieth anniversary of Milton was celebrated by Columbia University last night. The exercises were held in Earl Hall, which was filled to overflowing. The Columbia trustees attended in a body with the entire department of English. It had been planned to have an academic procession from the library building to the hall, but the procession was finally formed in the lower corridor of Earl Hall and moved to the hall. George L. Hays, '08, chairman of the board of trustees, with President Nicholas Murray Butler, who was attired in the scarlet gown of the University of Cambridge, Milton's alma mater, brought up the rear of the procession.

The exercises consisted of addresses by Mr. Rives and William P. Trent, professor of English on the Barnard foundation. Richard Watson Gilder read a sonnet which follows:

Voice archangelical, supreme, sublime,
Most dedicate and rapt of all the choir
Of singers since human ty and time
Went fashioned from the sempiternal fire:
One of the laureated race with thee hath name
Save him, the hard austere and benedict
Who, like thee, traversed the infernal flame
And dared the dread and Everlasting Light.
Milton the reverent, thou dost sing
Thy presence nearer, thou dost sing
Even as thy day recedes, yet, thou dost sing
With accent more divine, sounding the doom
Of sin, infectious and unshaken
While upward climbs the world by one high spirit
Toward light.

President Butler brought the ceremonies to a close by reading the concluding paragraphs of Macaulay's essay on Milton.

THE ACTORS FUND BENEFIT.

Complete Programme of the Entertainment at the Broadway Theatre.

The complete programme for the annual benefit for the Actors Fund which will be given at the Broadway Theatre to-morrow afternoon under the management of Daniel Frohman, president of the fund, was announced yesterday. Victor Herbert is to conduct the chorus from the café scene of "The Prima Donna." Following this William H. Crane will appear, and then Miss Fannie Ward will present part of a scene from "The Marriage of William Ashe."

Blanche Bates and Charles Richman will appear in S. Thayer Smith's one act comedy, "A Happy Pair." Mrs. Constantine Collier and Arthur Byron will give a sketch, "Comedians." John Drew will appear in a farce by F. Webster called "A Short Exposure" and Thomas A. Wise will present a twenty minute piece written by E. J. Connelley entitled "At the Actors' Fund Home, or a Ship of the Old Block." Besides these Miss Julie Opp is to give a recitation, Arthur Pryor is to give a one act play, Miss Billie Burke is to sing two songs, one composed especially for the occasion by Victor Herbert. The Sicilian Players will appear in "Cavalleria Rusticana" and W. C. Kelly and William Hodge are also down for parts.

Uppel to Meet the Directors To-day.

The only development yesterday in the situation at the Metropolitan Opera House was the announcement that Andreas Dippel will meet Directors Kahn, Zanderbult and Griswold at the opera house this afternoon for the first time and will outline his case.

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SAUER PLAYS FAREWELL.

The Eminent Pianist Heard for the Very Last Time in New York.

Emil Sauer, pianist, gave a farewell recital yesterday afternoon in Mendelssohn Hall. It has been announced by Mr. Sauer's manager that this would be not only his last appearance in New York for this season, but "for all time." This seems to mean that the distinguished artist does not intend to acquire the "farewell" habit. His recital yesterday was attended by a considerable audience, which bestowed upon him the gracious benediction of its warm applause.

Mr. Sauer's first numbers were five sonatas by Domenico Scarlatti, excellently chosen for their variety of melodic character and performed with delightful clarity and crispness of style. They were succeeded by Liszt's B minor sonata, a work which undoubtedly appeals more strongly to pianists than to the vast majority of serious music lovers.

The artist played this composition with tremendous earnestness and in the fortissimo passages with a wondrous power of sound. But perhaps that is the reason to play it. It is a pretentious piece of musical declamation, and if the interpreter rants in the climaxes so does the composition. Chopin, Mr. Sauer, his self and Tchaikovsky—as translated from his opera to piano language by Pabst—were the other composers represented on the programme.

Dr. Carl E. Duff's Recital.

Dr. Carl E. Duff, a basso who has not appeared before New York audiences in recent seasons, but who was not long ago quite popular, gave a recital of songs last night in Mendelssohn Hall. His programme began with old songs, French, German, Italian and English, followed by songs of Scotch character by composers ranging from Beethoven to Weizel.

Other features were three gypsy songs by Novak and a group of five numbers by the Americans, including the "Swanee Song" by Homer, La Forge, Kelly, Parker and Harris. Mr. Duff is a manly, unaffected and intelligent singer whom it is always a pleasure to hear.

Hamlin-Schiff.

The marriage of Elbert Bacon Hamlin of Washington and Miss Elizabeth Russell Shields, daughter of Dr. Nelson Turner Shields, was celebrated at 4 o'clock yesterday afternoon in St. Thomas Church. The Rev. Dr. Ernest H. Shields, rector of the church, performed the ceremony. Miss Shields, who was given in marriage by her father, wore a white satin gown trimmed with old point lace and her veil was caught with orange blossoms. She carried white roses and lilies of the valley. Miss Anna Karsch, the maid of honor, wore a pink chiton and carried pink roses.

Eaton-Bogert.

HACKENBACK, N. J., Dec. 9.—Miss Frances Bogert, a daughter of Mr. and Mrs. Albert Z. Bogert of Bogota, was married to Commander Charles Phillips Eaton, U. S. N., at the bride's home yesterday by the Rev. J. C. Vorhis, a cousin of the bride. The bridegroom, though retired from the navy, is still in the naval service. The bride is a niece on her mother's side, of Admiral K. Van Rensselaer, former Surgeon-General of the United States Navy. Commander and Mrs. Eaton will make their home in New York city after a brief honeymoon.

Bloomington-Schiff.

Hiram C. Bloomington, a son of Lyman C. Bloomington, and Miss Rosalind C. Schiff, daughter of Mrs. Alfred Schiff, were married at 7 o'clock last night at the home of the bride's mother, 12 East Seventy-sixth street. The Rev. Dr. Schulman officiated. The bride wore a gown of white satin trimmed with rose point lace and carried orchids and lilies of the valley. Miss Evelyn Schiff, a sister of the bride, was the maid of honor and Samuel Bloomington, a brother of the bridegroom, was the best man. Owing to mourning in the family of the bride, only the immediate members of the two families were invited to the ceremony, which was followed by an informal reception.

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THE PHILHARMONIC'S NEEDS

MRS. G. R. SHELDON'S COMMITTEE MUST RAISE \$1,000,000

If It Desires to Have a Permanent Orchestra or Gustav Mahler and Put It on a Paying Basis—But the Society Isn't Broke Now by Any Means.

The exact status of the negotiations between the Philharmonic Society and Mrs. George R. Sheldon, who heads a committee of women interested in forming a permanent orchestra in this city, was explained yesterday by representatives of both sides. It is as yet by no means certain that there will ever come a union, since the success of the negotiations depends on raising \$1,000,000. It cost that much to put the Boston Symphony on a paying basis.

"Mrs. George R. Sheldon and Mrs. William Draper, who represent a committee anxious to found a permanent orchestra here for Gustav Mahler," said one of the members of the Philharmonic Society who has charge of the negotiations, "thought that they would rather make some sort of a combination with the Philharmonic Society than attempt to found a new body. They were anxious to have the great prestige of the organization which is the oldest symphony orchestra in this country and even antedates the formation of the Vienna Philharmonic."

"It happened that just at this time the committee that governs the Philharmonic also decided that a change was necessary. When it was founded sixty-seven years ago it seemed all right to make it a cooperative body. In those days when there was little competition and the musicians were few in number it was possible for musicians to govern themselves. Now the conditions are different. We have decided that our old constitution must be changed. We must have a manager, just as other orchestras, so that our members may have time to devote only to the artistic side of their work and not have the business responsibility as well."

These circumstances brought together Richard Arnold, the president of the Philharmonic, and the representative of the committee of women. They are now attempting to make the Philharmonic the nucleus of the new permanent orchestra.

"But as the meaning of a permanent orchestra is one that keeps its members employed only in its own service, a Philharmonic governor said yesterday, 'it is necessary to raise a large sum of money. The Philharmonic Society does not propose to let its name and repute go without adequate compensation. It is good will, as the business saying is, is considered worth no less than a million dollars. If that sum is raised and set aside to be used in making the new Philharmonic Society a permanent orchestra on a thoroughly substantial financial basis with employment all the year for the members, then there will be a union between the committee headed by Mrs. Sheldon and Mrs. Draper and our association.'

Gustav Mahler will be the conductor in case the new combination is formed. Otherwise it is not improbable that there will be two conductors next year and that they will be Arturo Toscanini and Gustav Mahler.

"The Philharmonic Society has suffered in its subscriptions, as every orchestra has this season," said one of the governors yesterday, "but its future is not in danger. It is the only orchestra in this city that is able to afford to pay its conductor \$1,000 a concert, which is what Wassily Safonoff will get at to-morrow's concert and receives every time he conducts for us. An orchestra capable of such a luxury is not nervous about its future. All the Philharmonic needs is a few changes in its constitution."

Repetitions at the Opera House.

"Aida" was repeated at the Metropolitan Opera House last night with Emma Eames as the dusky heroine and the rest of the cast the same as at each preceding performance. Mr. Hammerstein repeated at the Manhattan Opera House his triple bill consisting of "Cavalleria Rusticana," the pantomime ballet "La Chair" and "Pagliacci." Large audiences attended the performances at both houses.

Grasse Trio Concert Postponed.

Owing to a misunderstanding with regard to dates it has been found necessary to postpone the concert of the Grasse Trio, announced for to-morrow night at Mendelssohn Hall. This new trio consists of Ervin Grasse, the violinist; Robert H. Schaffer, cello, and Mrs. Schaffer, piano.

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